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For 1885.  
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The LIST OF RESIDENTS now contains the names of

ELEVEN THOUSAND FIVE HUNDRED AND FIFTY-FIVE FOREIGNERS

arranged under one Alphabet in the strictest order; the initials as well as the surnames being alphabetical.

The MAPS OF THE FAR EAST.

NEW MAP of the ISLAND of HONGKONG.

NEW PLAN of the CITY of VICTORIA.

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MAP of MANCHURIA.

PLAN of SINGAPORE.

MAP of TOWN and ENVIRONS of SINGAPORE.

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A full Chronology of remarkable events since the time of the Emperors to China and Japan.

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Arrivals and Departures of Mails at and from London and Hongkong.

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The APPENDIX consists of over

FOUR HUNDRED PAGES

of closely printed text, which reference is constantly required by residents and those having commercial or political relations with the Countries embraced within the scope of the CHRONICLE and DIRECTORY.

The Contents of the Appendix are too many to enumerate in an Advertisement, but include—

TREATIES WITH CHINA—

Great Britain, Nanking, 1842

France, Tientsin, 1858

United States, Tientsin, 1858

Additional, 1869

Peking, 1880

German, Tientsin, 1861

Peking, 1881

Brazil, France, Spain, Brazil, and Peru.

TREATIES WITH JAPAN—

Great Britain—Netherlands

United States—Corea

TREATIES WITH COREA

TREATIES WITH SIAM

TREATIES WITH ANNAM

TREATIES WITH CAMBODIA

CUSTOMS TARIFFS

Chinese—Siamese

Japanese—Corea

LEGAL

Orders in Council for Government of H. B. M.

Subjects in China and Japan, 1865, 1877,

1878, 1881

Rules of H. B. M. Supreme and other Courts

China and Japan

Code of Civil Procedure, Hongkong

Admiralty Rules

Act of United States Congress Relating to

Navigation for the Consular Courts of United

States in China

Rules of Court of Consul at Shanghai

Chinese Passages Act

TRADE REGULATIONS

China—Siam

Japan—Customs Seizure, China

Customs and Harbour Regulations for the dif-

ferent ports of China, Philippines, Siam, &amp;c.

PIRATE REGULATIONS

HONGKONG—Charter of the Colony

New Rules of Legislative Council

&amp;c., &amp;c., &amp;c.

The Treaties between Great Britain and

Corea, France and Annam, 1884, France and

Cambodia, 1884, Great Britain and Siam, 1883,

together with many other items, have not

appeared in previous issues.

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## EXTRACTS.

## LOVE'S MEETING.

I thought it meant all good-bye things,  
Food glands and touch speak quick blood and  
brain,  
And strong desire, and keen, delicious pain,  
And beauty's thrill, and strange bewilderments  
Twixt hope and fear, like the littlest signs  
The rose-thorn gives, and then the aloe gains  
Worth all my sorrows striving to attain—  
Of the dear blue long-sought roses gives  
Now with a sad, else sight that resounds  
My often shaking soul, with longing eyes,  
Averted from the path that still allures,  
Last, seeing that for which my soul yearns,  
I seek my own good at the cost of yours,  
I know at last that love means sacrifice.

CAROLINA PEYRY.

## HAND-SHAKING.

Hand-shaking must be regarded as among the most important of the arts. It is altogether a mistake to suppose that to shake hands well is a thing that anybody can do. Of course, in a certain sense, anybody can just as anybody can paint a picture, or write a poem, or play the fiddle; but to be proficient in the art either of painting, poetry, or otherwise, is given only to a few—and to these few only after long and patient cultivation. And so it is with the social art of greeting by a shake of the hand. Some people are wholly disengaged by nature. The others have no emotions to express, or whether nature has somehow forgotten to make a "necessar" connection between their emotional ones—and their elbow's, is difficult to determine. Of course the limp and impulsive hand may be an indication of the artist, who thus shilly-sally lets you understand just the amount of his friendly disposition towards you, though he may have reasons for concealing it from those who may be looking on. But, in that case, when occasion calls for it, that unfeeling flapper of his would become firm and grasping, and convey a degree of cordiality otherwise unfeeling. The people in question, never, under any circumstances, grip anybody, and thus absolve nothing of the power of expression by the hand. At the other extreme are those who shake hands too well—people whose heartiness and vigour are always at high pressure, and who, by incessant practice, have acquired a muscular development and a kind of wringing and squeezing which is anything but pleasant. One may almost as well put a hand into a blacksmith's vice as into the grip of one of these heavy folk, who know no medium between not taking a hand at all, and taking it in such a fashion as to make all its joints creak and the fingers end in a five minutes afterglow.

Between these two extremes lie the various modes of shaking hands, as infinite, and some modes would seem to require special genius to analyse and describe. There is, for instance, Mr. Gladstone's hand-shaking, as described in the course of the lecture the other evening by Dr. N. Heineken, F.R.G.S. The lecturer said he had it from a journalist, who must certainly have had all his keenest powers of perception rendered remarkably acute by the daily contact with the Premier's pulse. Mr. Gladstone, says this anonymous journalist, "performs the operation of hand-shaking in three stages. First, he takes your outstretched member softly in his grasp, so that the fork of your stump and the bark of his are in the closest possible contact and alliance. Then you learn that the Premier's hand is cool, soft, and elastic, full of tiny muscles and bones, and all alive as it were. There is reassurance, invitation, and interrogation, cordiality, zest, and confidence." That, it should be observed, is but the first of the three stages, and we think most completely bears out our assertion that this mode of greeting must be considered one of the fine arts. Making some allowance for tact— and in this case the allowance, we fear, must be a liberal one—it is clear that a mere touch, which on the instant can convey assurance, irritation, and interrogation, cordiality, zest, and confidence, is a thing that a man cannot learn to give without a long and careful study. And now comes the grip, which is the second stage of the process. As it is brief and decisive, and lasts, as long as it takes the Premier's inquiry after your health, and welcome you, if you are welcome." Lastly, you are released with a sorrowful clutch that delays the departure of your finger-tips to the last fraction of a second. One might almost suppose that this journalist was describing the clasp of a poor relative or eager lover. That last sorrowful clutch is really quite touching; yet we are assured that "this is how Mr. Gladstone will salute a friend and a political adherent; his way of shaking hands with a political opponent—say the Marquis of Salisbury—can tell you nothing whatever about it." That is really a great pity. Could not this preternaturally acute observer manage to disguise himself in the *costume* of a political opponent just for once? Who knows what depth of determination, what dire warnings, what earnest exhortations, might be expressed in the Premier's grip of a sturdy opponent, and who can tell what an effect it might have on the fortunes of the *Branchie* Bill if these were properly interpreted and made known?

There are "shakes" of the hand which are palpable insults, and there are "padding palms and pinching fingers"—as King Leontes expresses it, which may speak almost as eloquently as eyes and lips. There are hand-shakings which are intended to be mere formalities, and which are received and reciprocated as such. They correspond with the verbal greetings and remarks about the weather ordinarily exchanged between slight acquaintances. On the other hand, there are "grips" which may thrill one with a sense of sympathy and good-will, and must be numbered among the vital forces of social life. In certain circles of society all this is, of course, pretty well understood; but those who will take the trouble to observe will find that, in all seriousness these varying shades of meaning are really matters of cultivation, and that for a large section of the community what may be called the language of hand-shaking really has little or no existence. It is curious to watch a performance of this kind by two people who have not used it, and there are, of course, plenty of people who are not. Not only are there many isolated people who have no acquaintances with whom they are on terms of familiarity, but, except on very rare occasions, it is not the fashion to shake hands in some circles of society.

It is, however, a common custom in some circles of society to shake hands without any formalities, and which are received and reciprocated as such. They correspond with the verbal greetings and remarks about the weather ordinarily exchanged between slight acquaintances. On the other hand, there are "grips" which may thrill one with a sense of sympathy and good-will, and must be numbered among the vital forces of social life. In certain circles of society all this is, of course, pretty well understood; but those who will take the trouble to observe will find that, in all seriousness these varying shades of meaning are really matters of cultivation, and that for a large section of the community what may be called the language of hand-shaking really has little or no existence. It is curious to watch a performance of this kind by two people who have not used it, and there are, of course,

the result may be, if they have not much of a hold, a premature parting of the hands. There has been an abortive attempt at hand-shaking which, to the more cultivated professors of the art, would be supremely awkward and embarrassing. There is as much difference between the clumsy procedure of those who are not practised, and the graceful easy performance of those who are, as between the bow of the courtier and the awkward obeisance of the rustic; and when it is considered how many shades and degrees of sentiment are capable of being conveyed in this common-place amonty of civilised life, it will be allowed that hand-shaking must be numbered among the fine arts of life.

—*Globe.*

## THE FRENCH TRADE IN BONBONS.

One of the most flourishing trades in Paris during the last twenty years has certainly been the trade in bonbons. There were two lines of business in which large fortunes were to be made in a comparatively short space of time—the *confiseurs* and the *confiseurs*. The former still continue to flourish, but the latter are evidently on the eve of disappearing. About two years ago the house of *Strandin*, the most famous bonbon house in the world, disappeared; the lease having run out, the landlord wished to raise the rent, but he found no tenant, and the celebrated trademark, *Strandin*, vanished.

And now, just when the *confiseurs* session is beginning, another splendid bonbon house in the Avenue de l'Opera, the largest in Paris, has become bankrupt, having been crushed in a large measure, by its enormous rent, which was 40,000 francs a year; but another cause of fall is the increasing indifference of the Parisians for bonbons. Every succeeding New Year's Day sees the bonbons more and more supplanted, as *écrans*, by flowers and pretty knick-knacks. It is a sign of the times that for 1835 there will be no bonbons specially to mark the year. For the last score years such a gap has not occurred; there had always been one or several bonbons named after the principal personage or theatrical piece which had been most talked of during the preceding twelve months.

In 1835 *Strandin* had named his "creation" for that year *Coucou*, after the favourite tenor, and began proceedings against a rival house that had given its bonbon the same name. Since then we have had the "Theo" bonbon, the "Nimbo" bonbon, the "Girod" bonbon, the "Fedoras" bonbon, and many others that I forget. For three long months the fashionable *confiseurs* used to rack their brains, not invent a new sweetmeat, but to discover a typical name, which might renew the voice of their old one; but this year we have none at all. A sign infallible of the decline of the bonbon is that no one has thought of bringing out the "Theodoras" bonbon, a name which suggested itself. Besides the two large houses I have mentioned, several others in the Opera quarter have disappeared, for their premises are advertised as being to let. *Sis transit* the glory of the bonbon.—*Paris Correspondent.*

## FRENCH DUELING.

When it ceased to be the fashion to wear swords in the last century, pistols were soon substituted for personal encounters. This made dueling far less amusing, more dangerous, and proportionally less popular.

The duel in England received practically its *coup de grâce* with the new Articles of War of 1844, which discredited the practice in the army by offering gentlemen facilities for public explanation, apology, or arbitration in the presence of their commanding officer.

But previous to this to the "duel of satisfaction" had assumed the most preposterous forms. Parties agreed to draw lots for pistols and to fight the one with a loaded, the other with an unloaded weapon. This affair of honour (*l'ordre*) was always at short distance and "point-blank," and the loser was usually killed. Another plan was to go into a dark room together and commence firing.

There is a beautiful and pathetic story told of two men, the one a "kind" man and the other a "timid" man, who found themselves unhappy bound to fight, and chose the dark-room duel. The kind man had to fire first, and, not wishing to hurt his adversary, groped his way to the chimney-pieces, and, placing the muzzle of his pistol straight up the chimney, pulled the trigger, when, to his consternation, with a frightful yell down came his adversary, the "timid" man, who had selected that fatal bidding-place. Another grotesque form was the "medical due," one swallowing a pill made of bread, the other swallowing one made of poison. When matters had reached this point, public opinion not unnaturally took a turn for the better, and resolved to stand by the old obsolete law against dwelling, whilst awaiting new by-laws for the army, which of course reacted powerfully, with a sort of professional authority, upon the practice of licensed civilians. The duel was originally a mere trial of might, like our prize-fight, it was so used by artifices and nations, as in the case of David and Goliath, or, as when Charles V. challenged *Charlesmagne* to single combat. But in medieval times it got to be also used as a test of right, the feeling of a judicial trial by ordeal entering into the struggle between two persons, each claiming right on his side. The judicial trial by ordeal was abandoned in the reign of Elizabeth, but the practice of private dueling has survived in spite of adverse legislation, and is exceedingly popular in France down to the present day. The law of civilised nations has, however, always been dead against it. In 1599 the Parliament of Paris sent so far as to decree every duelist a *rebut* to his Majesty; nevertheless, it was used by artifices and nations, as in the case of David and Goliath, or, as when Charles V. challenged *Charlesmagne* to single combat. 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